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Alex Pauk music director and conductor



97 . 98
15th anniversary season

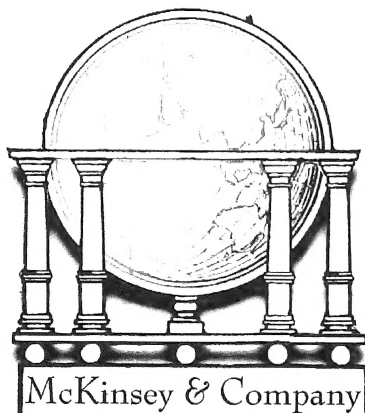
Spectra

15th Anniversary Concert and Compact Disc launch

Jane Mallett Theatre, St. Lawrence Centre
Monday November 3, 1997



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97 . 98
15th anniversary season

Monday November 3, 1997
Jane Mallett Theatre, St. Lawrence Centre

Spectra

15th Anniversary Concert and Compact Disc Launch

presented by **McKinsey & Company**

Guest Artists

Rivka Golani, viola
Robert Aitken, flute

Tabuh-Tabuhan

toccata for two pianos and orchestra, 1936

Colin McPhee
(Canada)

Revealed Time

for viola and orchestra, 1986

Joji Yuasa
(Japan)

INTERMISSION

Spectra

1968

Robert Aitken
(Canada)

Traversée

concerto for flute and orchestra
1996 world premiere

Gilles Tremblay
(Canada)



Spectra is dedicated to

THE CANADA COUNCIL
FOR THE ARTS
SINCE 1937

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1937

celebrating its 40th Anniversary this year.

This evening's concert is being recorded for broadcast on CBC Radio Two's
Two New Hours, 94.1 FM, Sunday November 16 at 10:05 p.m.

Join us in the lobby after the concert for complimentary cake and coffee to
celebrate Esprit's 15th Anniversary and tonight's launch of *Tabuh-Tabuhan*:
Music of/Musique de Colin McPhee on





THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

LE CONSEIL DES ARTS
DU CANADA
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Celebrating The Canada Council for the Arts

This year, The Canada Council celebrates 40 years of public funding of the arts. Our participation in this celebration includes this evening's performance, which is dedicated to the extraordinary role of The Canada Council in support of the arts across Canada.

Prior to the Council's creation, there was no national agency from which individual Canadian artists or arts organizations could receive public funding for their creative endeavours. In 1957, the government of the day recognized the importance to our unique identity of developing a strong cultural life. The Canada Council was established through an Act of Parliament and began to address the needs of Canadian artists, arts organizations and scholars.

In its first year, the Council granted \$1 million to the arts, humanities and the social sciences. Last year, the Council granted \$84.3 million nationally, \$28.25 million in Ontario – to support 367 arts organizations such as the Music Gallery, the Toronto Symphony Orchestra and Tarragon Theatre – as well as 437 individual artists, and \$85,000 to Esprit Orchestra.

Canadian artists and arts organizations hold their own in any field, and many have established international reputations. Council grant recipients read like a *Who's Who* of the Canadian arts world: Ben Hepner, Jon Kimura Parker, Margaret Atwood, Michel Tremblay, John Gray, Michael Snow, David Cronenberg, Margaret Laurence, Veronica Tennant, Michael Ondaatje and Leonard Cohen.

These artists, and many more besides, reflect the diversity of our country's artistic achievements, enhancing immeasurably our quality of life while playing an important role in projecting Canada to the world.

Despite these artistic triumphs, public funding of the arts has experienced significant cutbacks. The Canada Council is no exception to this trend. If you value the contributions of artists and arts organizations like Esprit Orchestra to your community, and their impact on Canada's cultural life, please make your own opinion known to your Member of Parliament. Without the contribution of public funding of the arts, orchestras like ours could not continue to flourish.

Spectra
Robert Aitken

Spectra is in three broad sections for four chamber groups and is divided by the piano, tympani and harp. It consists of a complete colour range from the top of the orchestra to the bottom and exploits all possibilities through the seating arrangement.

The first section of the piece is a series of long phrases leading to a huge, very free climax which begins by highlighting certain single instruments which form into groups. The groups form counterpoints to each other which take us to the climax.

The beginning of the second section is large clusters of tone. It uses tight figurations, passing in a single timbre from the cellos to the violins using intervals smaller than a semi-tone. There is a small climax with overlapping; the winds enter with a small cadenza-like figure coming to a large cadenza for the tympani, harp and piano. This leads to an ostinato which leads on, almost relentlessly, into the third section. The piano, harp and tympani act almost as soloists and the piano is rarely heard on the keyboard – becoming a part of the tympani. The three are more or less foreign to the group, sometimes used as solo instruments, sometimes as part of the percussion instruments to form the rhythm.

Robert Aitken
1968

Traversée
Gilles Tremblay

Traversée (crossing) is not a fight between antagonists but rather a playful dialogue. In this sense it recalls Bach's Brandenburg concertos or those of Mozart. There is no large cadenza at the end; instead the music is studded throughout with small cadenzas of various lengths that intersect the orchestra in successive stages. The orchestra is also very active, often assuming the initiative: strings, in particular, play a prominent, festive role.

This one-movement concerto may be divided into three parts:

I. Presentation or launching of ideas: anacrusis, accent with repeated notes; slow merging of the flute's main melody; accumulation of trills; first cadenza solos; soft, effervescent commentary by strings and percussion; slow, hesitant balancing introducing a festive dance (strings) interrupted with commentaries by the flute and with resonant bursts. Out of these emerges a long major third whose timbre will differ with each subsequent appearance.

II. Substantial development exploring different registers and timbre, punctuated by roaring bursts, trance-like shakes, small scherzos, leading to a series of games and jubilations led by the flute: simple responses, duet with solo violin,



SOCAN Foundation congratulates young composers

The SOCAN Foundation has awarded cash prizes to the winners of the 1997 SOCAN Awards for Young Composers competition. The contest is for those under the age of 30.

Sir Ernest MacMillan Awards

works for at least 13 performers:

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Serge Garant Awards

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multiple responses with small groups or *tutti*s, glissando waves like clusters masking a flute melody interspersed with "whistle-tones." The principle elements are pushed toward ultimate states: the flute melody with its multiphonic sounds, or unexpected outcomes like the static third, which emerges from the bursts to become a distant chant with horns, a kind of parenthesis of the elsewhere.

III. Peroration through recollections: a soft mobile for the whole orchestra toward a slow and wide orb where the main melody of the flute is harmonized with alternate and opposite registers. A last appearance of the initial C sharp bursts in two contrasting flashes crossed by the flute like an arrow to the highest crest, where it dominates the fulguration. The whole work is condensed into this movement: "TRAVERSEE".

. . . As if the respective points of game and drama were merging. . .

This concerto, finished in June, 1996, was commissioned by flutist Robert Aitken, thanks to the financial assistance of The Canada Council for the Arts. It is dedicated to him by way of friendship and acknowledgement for his contribution as a musician of our times.

Gilles Tremblay
1996

Revealed Time Joji Yuasa

Revealed Time for viola and orchestra was commissioned by the Suntory Music Foundation for Rivka Golani as soloist. It was first performed on December 3, 1986 in Tokyo at the Suntory Hall by Rivka Golani and the Tokyo Metropolitan Symphony Orchestra conducted by Hiroyuki Iwaki.

In the winter of 1981, when invited to The University of Toronto, I made the acquaintance of a wonder violist, Rivka Golani. And her request to me then to write something for her has been realized in this work, commissioned by the Suntory Music Foundation, for the Composers' Exhibition 86.

For a long time I had felt reluctance in accepting concerto as a style of music I write myself, because it seemed that the style is founded on the European concept in which a soloist and an orchestra make up a music fundamentally in dualistic opposition with each other.

On the other hand, however, during the last ten years, when I have written several solo works for violin, flute, clarinet, and so on, I came to be interested in creating various relationships between the world that an autonomous soloist generates there and the collective world, or an external cosmos, which acts on the former. In other words, I probably have come to the stage that enables me to think with a

scope unrestricted by such a simple, diagrammatic world as West and East.

The music is made up of one movement, consisting of four broad divisions, in which the energy as acoustic movement keeps reciprocating between the kinetic and the static, and which at the same time is intended, in a sense, to make a comprehensive survey of the sonorous reverberation in organized atonality, the perspective of tone colour, and so on, pursued through *A Winter Day - homage to Basho, A Perspective for Orchestra, Towards the Midnight Sun, Cosmos Haptic II*, etc. that I have written since 1980.

Joji Yuasa
1986

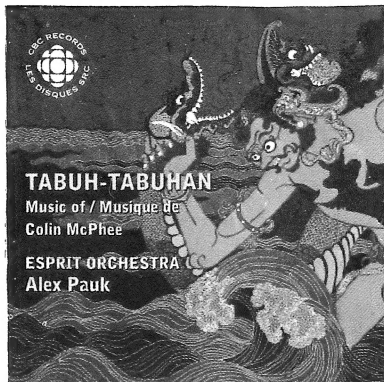
Tabub-Tabuhan Colin McPhee

Tabub-Tabuhan was composed in Mexico in 1936 and was first performed by the National Orchestra of Mexico City. It was written after I had spent four years in Bali engaged in musical research, and is largely inspired, especially in its orchestration, by the various methods I had learned of Balinese gamelan technique. The title of the work derives from the Balinese word "tabuh", originally meaning the mallet used for striking a percussion instrument, but extended to mean strike or beat (the drum, a gong, xylophone, or metallophone). *Tabub-Tabuhan* is thus a

Balinese collective noun meaning different drum rhythms, metric forms, gong punctuations, gamelans and music essentially percussive. In a subtitle I call the work toccata for orchestra and two pianos.

Although *Tabub-Tabuhan* makes much use of Balinese musical material, I consider it a purely personal work in which Balinese and composed motifs, melodies and rhythms have been fused to make a symphonic work. Balinese music never rises to an emotional climax, but at the same time has a terrific rhythmic drive and symphonic surge, and this partly influenced me in planning the form of the work. Many of the syncopated rhythms of Balinese music and American jazz have formed the basic impulse of the work from start to finish.

To transfer the intricate chime-like polyphonic figurations of the gamelan, keyed instruments and gong-chimes, I have used a "nuclear-gamelan" composed of two pianos, celesta, xylophone, marimba and glockenspiel. These form the hard core of the orchestra. The various sounds produced by the hand-beaten drums are simulated by the pizzicati in the cellos and basses, low harp and staccato piano tones. I have included two Balinese gongs of special pitch, and Balinese cymbals, to which are added gong tones simulated by pianos, horns, etc. Around these more exotic resonances, a comparatively normal orchestra amplifies and extends the different timbres to their maximum

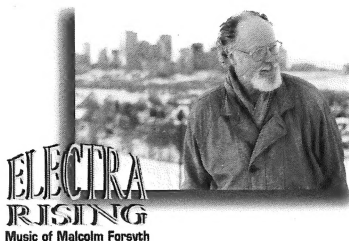


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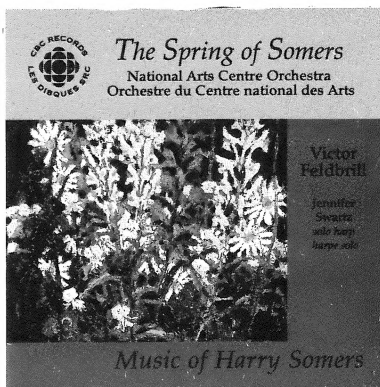
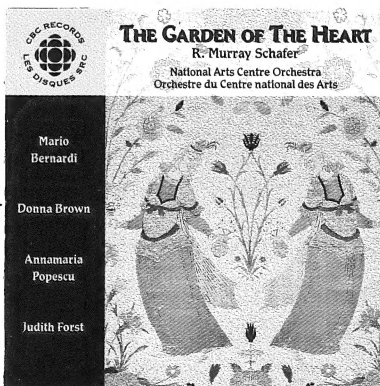
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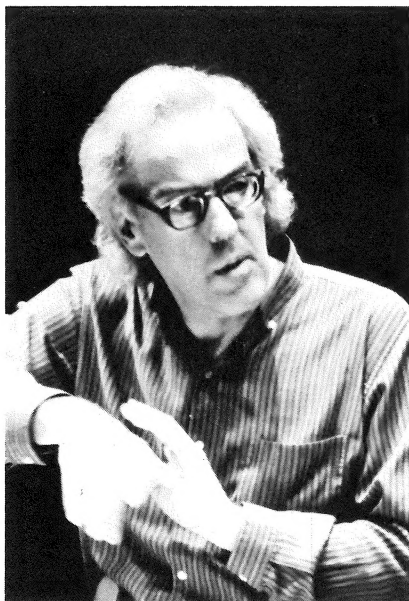
HARRY SOMERS



intensity. For the rest, the percussion element is simple, including only large cymbal, triangle, sandpaper and bass drum.

The form of *Tabuh-Tabuhan* is more or less that of the classical symphony. There are three movements: *Ostinatos*, *Nocturne*, and *Finale*. This may not be the place to point out all the purely Balinese motifs. Suffice it to say that the flute melody in the *Nocturne* is an entirely Balinese flute tune, taken down as played. The syncopated *Finale* is based on the gay music of the xylophone orchestras which accompany popular street dances. This is heard in its authentic form at the beginning of the work and given the grand treatment at the end.

Colin McPhee



Robert Aitken, flute/composer

Robert Aitken flute/composer

Noted for his outstanding interpretations of classical repertoire and extraordinary insight into contemporary music, Robert Aitken is one of the most vital and respected musicians in the world today.

Born in Nova Scotia, Mr. Aitken began his flute studies at the age of nine in Pennsylvania and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. Following shorter periods of study with Frederick Wilkins and Julius Baker in New York, Aitken met the eminent French flutist and pedagogue Marcel Moyse whom he considers his major teacher. In 1964 he received a Canada Council grant which enabled him to study in Europe with Jean-Pierre Rampal, Severino Gazzelloni, André Jaunet and Hubert Barwahser.

Aitken became principal flutist of the Vancouver Symphony at nineteen years of age, and co-principal flutist of the Toronto Symphony (under the direction of Seiji Ozawa) at twenty-four. In addition to his receiving the Order of Canada, Aitken has been a prize winner in the Concours International de Flute de Paris, the Concours International de Flute pour la Musique Contemporaine at Royan, and awarded the Canada Music Cita-

tion, the William Harold Moon Award, and the Canadian Music Medal, all for dedication to Canadian music at home and abroad. His more than forty recordings and videos on such labels as BIS, Koch International, CBC, CBS-Sony, Denon, FSM and Simax, are distributed world-wide.

With an international reputation as a composer as well as performer, Robert Aitken believes that a commitment to contemporary music is essential for a soloist today. His success as a conductor and performer has resulted in some fifty new works being composed for him by noted personalities including George Crumb, Elliott Carter, Toru Takemitsu, Roger Reynolds, Arne Nordheim, Manuel Enriquez, R. Murray Schafer, John Beckwith, and John Weinzwieg.

In demand as a distinguished performer, conductor, composer and teacher, Robert Aitken has toured more than thirty countries, with performances in most major world centres. He is also Professor of Flute at Staatliche Hochschule für Musik (Freiburg im Breisgau, Germany) and Artistic Director of New Music Concerts (Toronto, Canada).

Rivka Golani viola

Rivka Golani is recognized as one of the greatest violists of all time. Her contributions to the advance

ment of viola technique have already given her a place in the history of the instrument and have been a source of inspiration not only to other players but also to many composers who have been motivated by her mastery to write specially for the viola. More than 200 pieces have been written for her of which 30 are concertos, a record matched by no other violist in history.

Golani's awesome technique, riveting stage presence, and superbly sensitive musicianship have made her a favourite with music-lovers and critics alike. Allied to her technical ability, Golani's approach to the instrument is at once passionate and sensitive.



Rivka Golani, viola

Familiar to audiences throughout the world, Rivka Golani performs as soloist with the Boston Symphony Orchestra, Royal Philharmonic Orchestra, Royal Concertgebouw, Israel Philharmonic, Tokyo Metropolitan Orchestra, Montreal Symphony and many others. Her on-stage charisma unfailingly adds excitement to her appearances, and her reputation as a teacher draws students from around the world to her master classes.

James North of *Fanfare Magazine* best summarized her stature in the music world when he suggested that she is "carving out a place of her own that no other performer on the instrument can reach." The *Financial Times* in Britain said this after one of her performances: Rivka Golani is "at the head of today's supreme viola virtuosi – white-hot in delivery, kaleidoscopic in tone colours, electrifying in rhythmic attack." The *Boston Herald* is more effusive: "riveting, intensely physical stage presence. . . hurtling momentum, constant risk-taking, complete technical assurance."

Rivka Golani is also a painter of distinction and has worked closely with composers to present multimedia performances of works for viola and orchestra.

Colin McPhee composer

Colin McPhee was born in Montreal in 1900 and moved to Toronto with his family in 1913. In Toronto, he studied piano and composition with Ernest Farmer and within a very short period of time attracted a great deal of attention within the music community for his talents. In 1918 he moved to Baltimore to study at the Peabody Conservatory with Gustav Strube (composition) and Harold Randolph (piano). McPhee's talent for composition particularly emerged during that time, but after returning to Toronto in 1921 he concentrated on his piano studies, receiving significant acclaim for his artistry as a performer as well.

In 1924 McPhee moved to Paris to study, compose and perform. In 1926 he settled in New York, quickly becoming involved with the many societies newly established for contemporary composers in the United States – including the League of Composers and the International Composers' Guild. McPhee only became an American citizen after 1940, but from the time he moved to the U.S. critics and other writers claimed him as among the best *American* composers. (In 1933 McPhee was listed among American composers "who have developed indigenous materials or are specially interested in expressing some phase of the American spirit in their work.")

Among McPhee's earliest successes were the 1928 *Concerto for Piano and Wind Octette*, the 1929 *Sea Shanty Suite* for baritone solo, male chorus, two pianos and timpani, and music he composed for experimental films by Ralph Steiner.

In the late 1920s, McPhee heard recordings of percussion orchestras from Java and Bali (gamelan). He was fascinated with the subtle interplay of rhythm and sonorities of the gongs, gong-chimes, metallophones, drums and cymbals, and in 1931 set out to explore the music further in Bali, along with his wife anthropologist Jane Belo. The two returned to Paris briefly in 1932, but McPhee became disenchanted with western life and western music and returned to Bali that same year. While there, McPhee devoted himself entirely to Balinese culture, tradition and music. He worked closely with local musicians, learning to play the various instruments of the gamelan and forming a gamelan club in his own village.

While in Bali, McPhee did not lose touch with the United States. He visited New York in 1935 to 1936, bringing Bali with him through his music and films he had made in his new home.

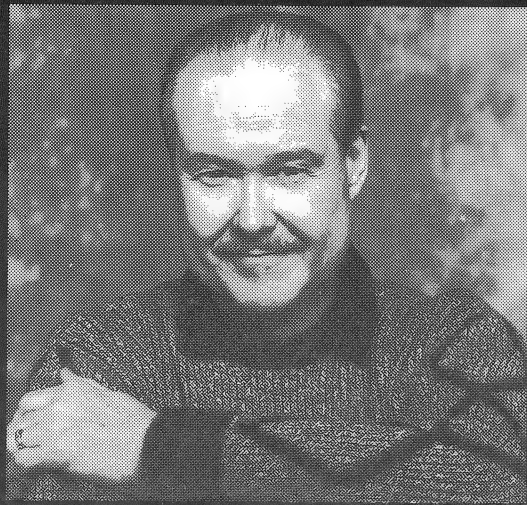
After his permanent return to the United States in 1939, McPhee continued composing, lecturing and writing, often with fellowships from the prestigious Guggenheim and Bollingen Foundations. But McPhee received little recognition

for his work while still alive. Having had only sporadic success with his compositions, McPhee suffered long periods of personal depression and tremendous financial difficulties. Prior to his death in 1964, McPhee had been teaching at UCLA - a position that granted him at least some relief from his financial stresses. He died believing his Balinese-influenced music of the early 1930s was a failure. It was only after his death that his book *Music in Bali* was published, and only within the past two decades has the full impact of McPhee's music and creative influence on other composers been recognized.



Colin McPhee, composer
1920s

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Gilles Tremblay composer

Gilles Tremblay is one of Canada's most important composers. In addition to his work as a composer, he is a respected teacher, pianist and ondist. His music has taken him around the world in both personal and professional capacities.

Tremblay studied music at the Conservatoire de musique du Québec à Montréal, the Marlboro School of Music in Vermont and the University of Montreal. Between 1954 and 1961, he lived in Paris and studied with Yvonne Loriod and Olivier Messiaen. It is in this period that he met Pierre Boulez, and many other of the day's most influential composers including Iannis Xenakis and Luc Ferrari. It was while attending summer courses given by Karlheinz Stockhausen in Darmstadt that Tremblay became interested in electroacoustic techniques. His first important work for orchestra was written in 1960 – *Cantiques de durées*, and it was premiered in Paris under Ernest Bour.

Tremblay returned to Montreal in 1961 and, in addition to his work writing music, began teaching analysis and composition. He also worked on projects for the CBC, collaborating on programme scripts and music. In 1968 Tremblay received the Prix de musique Calixa-Lavallée for his production of the soundtracks for the Quebec Pavilion at Expo 67.

Tremblay has served on many important international juries, including the International Composition Competition at the 1971 Paris Biennial and the 1972 International Flute Competition. But throughout his busy and multifaceted career, Gilles Tremblay has remained a prolific composer receiving commissions from major festivals and organizations around the world. In 1986, for example, Tremblay's *Vêpres de la Vierge* were premiered in honour of the 850th anniversary of the foundation of the Notre-Dame de Sylvanès Abbey in France, which had commissioned the work.

From 1975 to 1977 Tremblay served on the advisory board of The Canada Council and he has been a member of many other boards, including the Société de musique contemporain de Québec (of which he was President from 1982 to 1988 and Artistic Director from 1986 to 1988). He received the Canadian Music Council Medal in 1973, and The Canadian Music Council named him composer of the year in 1977. In 1991 he was made an Officer of the Ordre national du Québec, and that same year was awarded the Prix Denise-Pelletier from the Quebec government. Volume #12 of Radio Canada International's *Anthology of Canadian Music*, released in 1983, is devoted to Tremblay's music, and his name has been given to a hall at the Collège Lionel-Groulx in Ste-Thérèse, near Montreal.

Joji Yuasa
composer

Joji Yuasa was born in 1929, in Koriyama, Japan. He is a self taught composer and first became interested in music while a pre-medical student at Keio University. In 1952, he turned to music full time, when he began to study composition at the *Experimental Workshop* in Tokyo. Since then, Yuasa has been actively engaged in a wide range of musical composition, including orchestral, choral, chamber, electronic and computer music, as well as music for theater.

His works, including film and television scores, have won several prizes, including the Jury's Special Prize of the 1961 Berlin Film Festival, the Prix Italia (1966 and 1967); the San Marco Golden Lion Prize (1967); Otaka Prize (1972 and 1988) and five Grand Prizes at the Japan Arts Festival.

Yuasa has received many scholarships at home and abroad: Japan Society Fellowship (1968-69); Composer-in-Residence at the Center for Music Experiment UCSD (1976); Berlin Artist Program by DAAD (1976-77); the New South Wales Conservatorium of Music in Sydney (1980); the University of Toronto (1981); IRCAM (1987), as well as many others.

He has won numerous commissions for his orchestral, chamber, choral and electronic compositions, including commissions for orches-

tral works by the Koussevitzky Music Foundation, Saarländ Radio Symphony Orchestra, Helsinki Philharmony Orchestra, Japan Philharmonic Orchestra, NHK Symphony Orchestra, The Canada Council, Suntory Music Foundation, IRCAM and the National Endowment for the Arts.

As a guest composer and lecturer, Yuasa has contributed to the Festival of the Arts of This Century in Hawaii (1970); New Music Concerts in Toronto (1980); Asian Composers League in Hong Kong (1981); Asia Pacific Festival in New Zealand (1984); Composers Workshop in Amsterdam (1984); Darmstadt Summer Course for Contemporary Music (1988); Lerchenborg Music Tage (1986 and 1988) and Pacific Music Festival in Sapporo (1990).

His music is performed widely throughout the world at festivals such as the ISCM World Music Days, Warsaw Autumn and Horizon 84.

Since 1981 Joji Yuasa has been actively engaged in music research and education at the University of California, San Diego.

Alex Pauk Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, at Tokyo's Toho Gakuen School of Music.

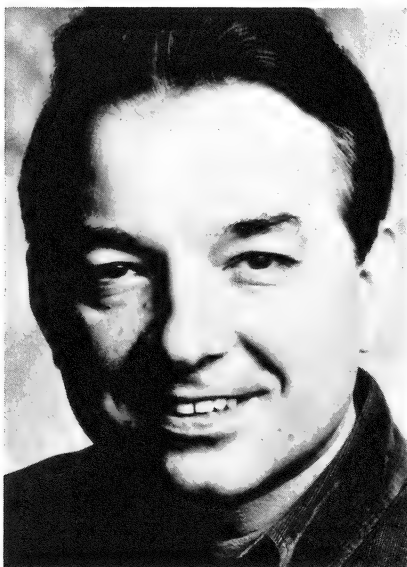
In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. While there, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor. Pauk returned to Toronto again in 1980, and in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over thirty five Canadian composers. And along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was Co-chair for the 1984

ISCM World Music Days held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty five concert works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and others. He has also composed for film, television, radio and music theatre.



Alex Pauk, conductor

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Richard and Daria Taylor
Ray Taylor
Barbara J. Thompson
S. Phillip Tingley
Sharon Todd
William and Mariyn Weinstein
Donald and Sharon West
Richard J. Williams
Michael Zerbs

Esprit apoloizes for errors and omissions. Please contact our office with corrections: (416) 599-7880.

esprit orchestra

Alex Pauk music director and conductor

violin I

Fujiko Imajishi, concert master
Anne Armstrong
Paul Zevenhuizen
Ronald Mah
Sheldon Grabke
Parmela Attariwala

violin II

Dominique Laplante
James Aylesworth
Michael Sproule
Corey Gemmell
Louise Pauls
Maya Deforest

viola

Beverley Spotton
Rhyll Peel
Katharine Rapoport
Kelvin Enns

cello

Paul Widner
Elaine Thompson
Maurizio Baccante
Marianne Pack

bass

Tom Hazlitt
Robert Speer

flute

Douglas Stewart
Christine Little
Maria Pelletier

piccolo

Shelley Brown

oboe

Lesley Young
Karen Rotenberg (English horn)
Melvin Berman

clarinet

Max Christie
Richard Thomson
Greg James

bassoon

Gerald Robinson
William Cannaway
Stephen Mosher (contrabassoon)

horn

Gary Pattison
Miles Hearn
Vince Barbee
Deborah Stroh

trumpet

Stuart Laughton
Raymond Tizzard
James Gardiner

trombone

Robert Ferguson
David Archer
Herbert Poole

tuba

Scott Irvine

percussion

Blair Mackay
Trevor Tureski
Ryan Scott
Mark Duggan
Steven Wassmansdorf
Mark J. Mazur

piano

Peter Longsworth
Lydia Wong

celeste

Albert Krywolt

harp

Erica Goodman

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Assistant Manager
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Teresa Bellefontaine
Carolyn Langdon

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Ken Taylor

Crew – Bluma Appel Theatre

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Head Carpenter
Property master
Sound Operator
Theatre Technician
Flyman

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Jason Macrie
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